ocean
POWER

JURASSIC PARK

now it's your turn to play in the park...

PLUS

Dennis

Mr Nutz

TFX/Ranma and much more

Welcome to....

JURASSIC PARK

power up

Hello and welcome to this first ever issue of *Ocean Power*, the magazine that's here to keep you up to date with all that's going on within the walls of Europe's top computer and video game producer. As you've probably guessed by now, this issue is dedicated to taking a behind the scenes look at *Jurassic Park* — Ocean's interactive adaptations of Steven Spielberg's hit movie. If you've already seen the film (as most of you no doubt will have) then the game can only heighten your enjoyment of the whole experience — and if you haven't... what's keeping you? It's not just JP though, turn to the back pages and you'll also see that we're taking a sneak peek at the remainder of Ocean's line-up for 1993 — and bringing you the chance to win a copy of every Ocean game for your machine throughout 1994! So don't hang about, get into Ocean Power, and get powered up...

contents

65 million years in the making

"It was important to me that the dinosaurs in this movie would look real – almost as though it was a *National Geographic* special about giraffes or elephants."

Almost from the moment that he won the rights to produce the cinema version of Michael Crichton's best-selling novel, Jurassic Park, Steven Spielberg was in doubt as to who (or, more precisely, what) would be the film's true stars.

For, with all due respect to Sam Neill, Laura Dern, Jeff Goldblum, Sir Richard Attenborough and the rest of the cast, it's unlikely that anyone who has ventured along to see *Jurassic Park* since its UK opening on July 16th was attracted by the film's human stars.

Dinosaurs have long held a great fascination for children, and as Spielberg is the acknowledged master of producing films for children of all ages, he knew that this, his most adventurous project to date, would succeed or fail on the quality of its prehistoric villains.

From the beginning, Spielberg had a vision of creating a great dinosaur stampede involving hundreds of beasts as one of his film's great set pieces. However, while he had a good idea of exactly what he wanted for this scene, he had no idea as to how he might create such a spectacle.

One thing which he did know was that he would have to employ all of Hollywood's special effects expertise in order to achieve his dream.

The first step on Spielberg's quest was to find someone capable of creating full-sized 'animatronic' dinosaurs which could be filmed working 'live' alongside the actors on set.

To complete this task, the director turned to three-time Oscar winner and special effects genius Stan Winston, the man responsible for what had previously been the biggest 'live' monster in the movies – the horrific beast which battled it out with Sigourney Weaver at the climax of *Aliens*.

They may not look much like chickens, but scientists believe that Velociraptors (left) had more in common with birds than mammals – and may even have evolved into them.

Steven Spielberg's special effects have moved on quite a way since his rubber shark terrorised the U.S.A. in 1977. Tony Gardiner reports on the making of his latest monster...

While Jeff Goldblum's near fatal meeting with the T-rex (above) is terrifyingly realistic in the finished film, it was actually shot without even a monster model on set. As this sequence shows, the scene was first filmed with Goldblum evading an imaginary beast – the monster was then built up step by step on the crew's powerful graphics computer, before the two images were eventually combined at the film editing stage. This was just one of many techniques used to create the park's exhibits: others included computer-controlled models – and even actors in costumes!

Winston was entrusted with the task of producing the most lifelike re-creations possible of a whole range of dinosaurs, including the sick Stegasaurus, a fearsome Tyrannosaurus Rex and a pack of vicious Velociraptors.

However, even with Winston fully employed on the problem of bringing the prehistoric stars to life, Spielberg still believed that something else was needed to provide that extra touch of realism which had been missing from so many previous dinosaur movies.

With this in mind, Spielberg contacted Dennis Muren, head of visual

The idea that dinosaurs travelled in herds was put forward by paleontologist Jack Horner, who discovered 10,000 duckbill dinosaur skeletons lying side by side in Utah.

effects at the famed Industrial Light and Magic (ILM) organisation which had been responsible for much of the ground-breaking special effects work on George Lucas' *Star Wars* trilogy.

Muren, who had taken computer-generated secial effects to new heights of realism with the amazing transfomation scene in *Terminator 2* (using a technique known as 'computer morphing'), was keen to once again employ his operation's multi-million dollar computer hardware to solve Spielberg's problems.

Although the film is called Jurassic Park, the creatures featured are actually from the later Cretaceous period.

Using powerful computer workstations which had been specifically designed to deliver realistic animations, Muren and his award-winning ILM team rebuilt Winston's dinosaur models in digital form.

Spielberg's instructions to the team had been simple – if just a little demanding: "You have to animate every breath, every muscle wobble, every swallow, every snort if you want to make it look convincing," he said.

To create this 'organic' look, Muren and his crew first constructed a fully-animated digital dinosaur skeleton, onto which they placed three-dimensional scanned images of Winston's models. Eventually, the team developed this animation process to the degree that they had control over individual muscle movements.

Bit by bit, the creatures began to take shape - and, almost like an echo of the story, dinosaurs began to walk the Earth once more.

All of the different elements of 20th Century dinosaur creation were eventually brought together when Muren joined up with another Oscar-winning technician, Phil Tippett (who won his award for work on the final Star Wars film, *Return of the Jedi*) to develop the final piece of the jigsaw - the Dinosaur Input Device (DID).

Using fully-jointed dinosaur models hooked up to ILM's computer system, DID was able to take the realistic but stationary models and, in

Spielberg exercised a great deal of artistic licence with JP's dinosaurs - for example, the Brachiosaurus' head is three times as large as it should be.

The realism of Stan Winston's dinosaur models is demonstrated by two views of the Dilophosaur (the 'Spitter') both on and off the set.

The cast of Jurassic Park have been granted the ultimate paleontological honour – they are to have a dinosaur named after them! The newly-discovered 'Jurassosaurus nedegoapeferkimorum' gets its name by combining initials from the
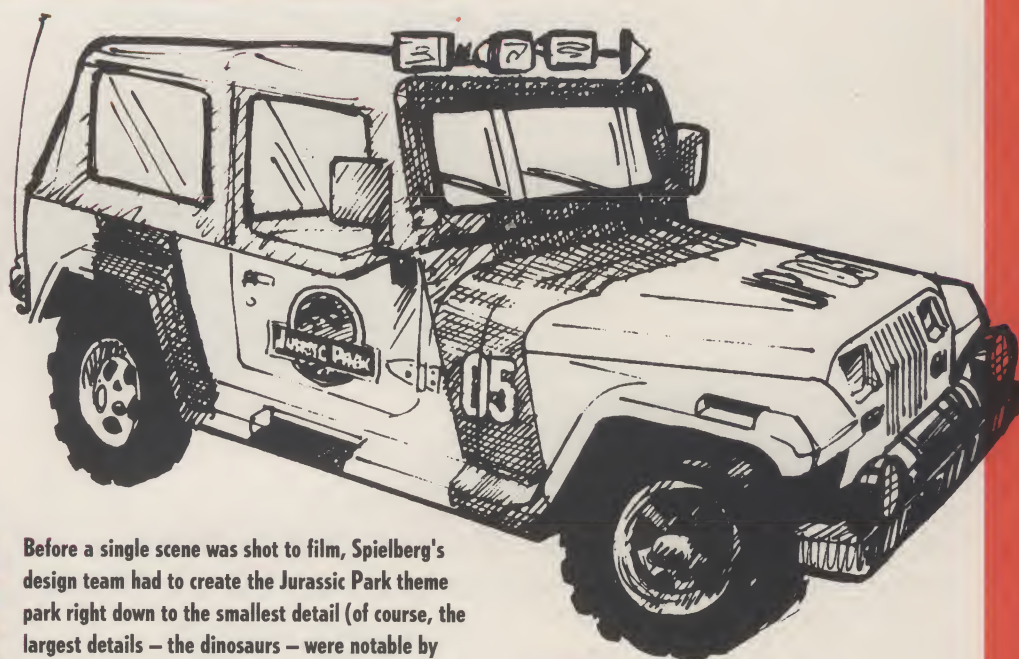
Before a single scene was shot to film, Spielberg's design team had to create the Jurassic Park theme park right down to the smallest detail (of course, the largest details – the dinosaurs – were notable by their absence). To achieve this, an entire range of JP products and merchndise had to be created – from the Jeep (above) right down to the visitor passes which the film's stars wear.

stars' names - NEill, DErn, GOldblum, Attenborough, PEck, FErrero, Richards, KnIght and MazzellO.

effect, bring them to life.

All that was left then was to electronically merge the film of these 'living' dinosaurs with the footage of actors which had been shot earlier – often with Spielberg himself standing in for the missing monsters (rumour has it that the director pulls off a very convincing Velociraptor impersonation).

And as for his stampede? Anyone who has seen the film will know that Spielberg's dream was realised with complete success, as mid-way through the film, the ground shakes (thanks to a few well-placed explosions) and a herd of speeding Gallimimus race across the plains.

If the theme of chaos in a futuristic theme park seems a little familiar, don't be too surprised. JP author Michael Crichton used a similar idea in his own science fiction classic, Westworld, where Yul Brynner plays a robotic cowboy who embarks on an obsessive mission to track down and kill a holidaymaker when the computer systems fail.

• Many thanks to the staff of Empire magazine, for their help in compiling this feature.

now it's your turn...

Although Manchester-based Ocean Software has long enjoyed a reputation as the top producer of film-related video games, nothing it has done up until now has even come close to matching the scale of Jurassic Park – The Game.

This isn't just because Jurassic Park has turned out to be the biggest movie of all time, but also because the Jurassic Park game is easily the most ambitious project which the company has ever devised.

Ocean first became interested in Jurassic Park when its American boss Ray Musci read in the movie industry magazine, Variety, that Steven Spielberg had bought the rights to produce a film based on a forthcoming novel by Michael Crichton – before the book had even been published!

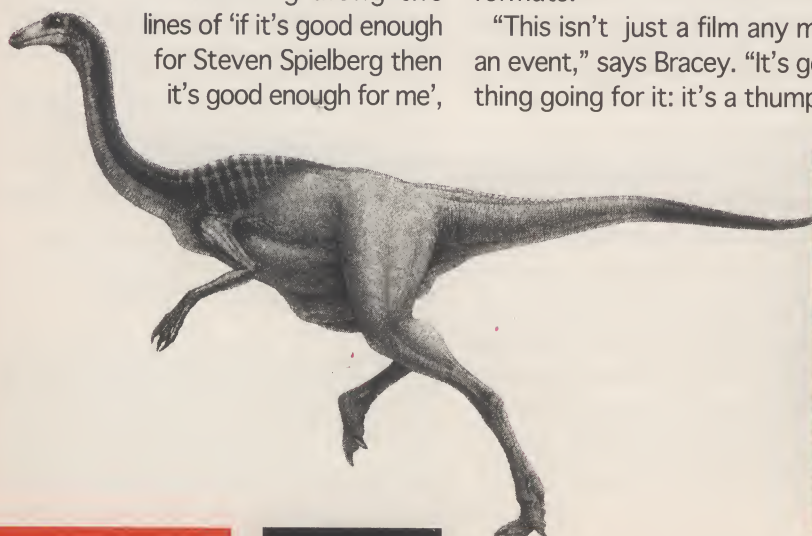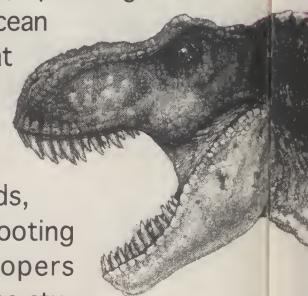Working along the lines of 'if it's good enough for Steven Spielberg then it's good enough for me', Ocean's Manchester-based software director Gary Bracey registered his interest in producing the computer game, and the company soon after acquired the rights to develop versions for PC, Amiga and all Nintendo formats.

"This isn't just a film any more... it's an event," says Bracey. "It's got everything going for it: it's a thumping good story, it's got Steven Spielberg involved, but best of all it's about dinosaurs, which is something that kids have been into for 65 million years!"

Work began on the game during 1992, with duties divided between Ocean's offices in Manchester and San José: PC, Amiga and Game Boy in England and NES and Super Nintendo in the USA (although much cross-Atlantic co-operation was to take place before the project was finally finished).

Despite having their hands full with the production of one of the most expensive films of all time, Spielberg's team offered their Ocean counterparts a great deal of help: a script was provided before the cameras began to roll, then storyboards, and finally, when shooting began, the developers enjoyed access to the studios and unlimited still shots of the dinosaurs to base their own creations on.

Jurassic Park will mark Ocean's first foray into the world of CD gaming. Versions are expected later this year for IBM and Amiga CD-ROM.

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How do games companies go about adapting films to the smaller screen? Peter Fowlds finds out...

Essentially, this means that the NES and Game Boy versions are shoot 'em ups with a touch of strategy, while the PC, Amiga and Super Nintendo versions have been designed for older users and therefore involve a lot more thought. In fact, the PC and Amiga versions even incorporate some 'Ultima Underworld-style' 3D sections to complement the arcade-style action.

While all of the versions use an arcade-style environment, each of the developers is quick to point out that there's more to Jurassic Park than simply shooting everything in sight. "There's a lot of interaction with the landscape involved," says Miah. "It may seem at first like you just have to walk around shooting things, but you soon find that you have to move rocks and tree trunks around in order to make progress, so an element of strategy begins to appear."

"We've tried to introduce a bit of tension into things too," adds Wood. "It would have been very easy just to

"The only thing which we didn't have access to was footage of the dinosaurs in motion," says Bracey. "But I suppose we had to live with that, because nobody outside of Spielberg's team was allowed to see them in action."

A number of different options and game styles were considered before the designers eventually decided to opt for an 'overhead isometric'

perspective. "This view allows us to show more of the dinosaurs," explains Matthew Wood, Jurassic Park's Amiga game designer (and occasional graphic artist). "Another advantage is that it allows us to combine an action game with some puzzle elements," adds programmer Andrew Miah.

Although all versions of the game use the same viewpoint, each is subtly different. "We've developed each game specifically for its own format, to exploit the architecture of the relevant hardware," explains Bracey.

The illustrations on these pages are just some of the thousands which were commissioned by Steven Spielberg for the making of *Jurassic Park*. Ocean's game designers had full access to these and many other of the film-maker's

More than 40 artists, designers and coders have been involved in the making of the Jurassic Park game during its 18-month production schedule - which adds up to a total of 60 man years of labour!

make it that you find a big gun and run around shooting things, but we wanted to make it a little scarier than that."

Much of this 'scary' atmosphere is generated by the soundtrack, which adds to the atmosphere by switching to a pulse-racing theme when the dinosaurs begin their pursuit.

This score has been composed and executed by Dean Evans, Ocean's musical wizard, who has cleverly combined the music with a series of sound samples taken directly from the movie's soundtrack. Some of these are particularly blood-curdling – especially the chewing sound which marks your ugly death at the hands (jaws and teeth) of a Tyrannosaurus Rex.

The developers have pulled out all of the stops to re-create Jurassic Park, the film's prehistoric theme park, within the computer environment. "We've tried to make the world as realistic as possible," says Wood. "For example, when a creature flies overhead its shadow follows the contours of the ground, and also you can walk behind most hills, walls and trees – of course, we've had to design the map so that you can't disappear out of sight for too long, but I think that we're starting to get there."

The game revolves mainly around the adventures of Dr. Alan Grant, as he tries to put a stop to the chaos which has erupted in the park. He's joined from time to time by the two kids, while the rest of the characters also make appearances in intermittent scenes.
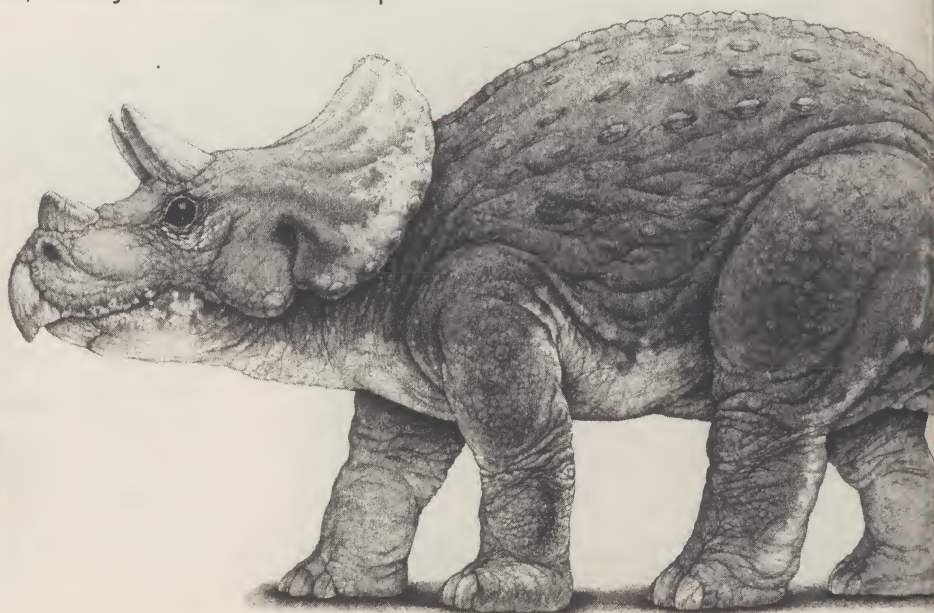
The man responsible for reproducing Dr. Grant for the Amiga and PC is graphic artist Bill Harbison.

The game's unusual perspective caused him a few headaches, but he eventually overcame them to produce a smooth, realistic main character. "I don't know how many times I had to redraw the sprites," he says. "We had to come up

Just like in the film production, the game's developers have concentrated on what they see as the game's major attraction. As one member of the US-based development team puts it: "The real stars of this game are the dinosaurs – that's what the gamesplaying public wants to

with eight separate frames of animation for each different direction. You can probably work out or yourself just how much work that involved."

However, like all of the artists, programmers and musicians involved in the Jurassic Park game, Harbison is convinced that all of the blood, sweat and tears invested in it have now turned out be worthwhile.

● Jurassic Park will be released during October for all Nintendo video game systems and IBM-compatible and Amiga computers.

While the internal 3D sections are undoubtedly very beautiful, you don't get too much of a chance to admire the scenery. At any moment a Velociraptor may attack, and unless you're quick on the draw, this could easily spell the end of your visit to the park.

I f you're one of those Amiga gamers who believes that movie tie-ins are nothing more than platform games in fancy boxes, then maybe it's time you looked again – because you've obviously not seen *Jurassic Park* yet!

The culmination of 18 months of hard graft at Ocean's Manchester development studio, Amiga Jurassic Park is a compulsive blend of strategy and action, divided into two separate styles: an overhead arcade action game and a 3D 'dungeon-style' exploration/strategy adventure.

Taking the part of Dr. Alan Grant, the player's mission is to restore the park's electronic systems to full working order and to alert the outside world to the dangers of John Hammond's crazy genetic experiments.
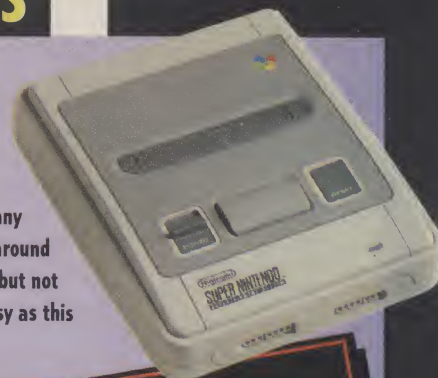
Is your Amiga ready to play in the park?

POWER
POINTS

SOUND

A pulsating soundtrack which will keep you on the edge of your seat.

GRAPHICS

Brilliant backdrops and devastating dinosaurs – a real looker!

GAMEPLAY

The blend of outdoor action and internal 3D exploration is a winning combination.

The T-rex (above) is immune to your weapon's effects, so it would seem that running for cover might prove to be a better tactic here.

VELOCIRAPTOR The deadly 'Raptor', this vicious predator is about six feet tall, equipped with a six-inch retractable razor-like claw on each foot and extremely fast moving (running at speeds of up to 60 miles per hour). The most cunning and deadly of the Jurassic Park dinosaurs, Raptors hunt in groups, frequently leading their victims into surprise ambushes. Intelligent as chimpanzees, they seem to kill for sport.

Another dinosaur that's not for killing – although this time around the reasons are more humanitarian (the poor thing's sick). You can't be too careful though.

"Forget every film licence that's gone before it – *Jurassic Park* really does make the others extinct. The map is huge, the gameplay's taxing and as for the 3D labyrinth... wowza! It's the one your Amiga's been waiting for."

There are many ways to get around the island — but not all are as easy as this to find.

O f all the different versions of *Jurassic Park*, the Super Nintendo game is probably the most eagerly awaited. For, not only is it based on the most exciting film of the year, it's also a pioneering release in its own right – pushing the 16-bit Nintendo to perform as it's never done before.

As Dr. Alan Grant, your mission is to rescue Tim and Lex from the perils of Jurassic Park. Along the way, there are scattered dinosaur eggs to collect, Raptors to grapple with and, what you've been waiting for, multiple weapons to find and try out.

Best of all though, are the amazing 3D sections which comprise the insides of the park buildings – make your way through any of the available entrances and you'll find yourself in a fast-moving world like you've never experienced before.

Ocean has proved that it can master the Super Nintendo... now it's your turn to master Jurassic Park.

The electronic gates are activated by use of the Tasar gun, but you'd better be quick as they only open for seconds.

Either inside or outside the park buildings, there's always the danger of a 'Raptor attack – if only you could get your scanner to work.

TYRANNOSAURUS REX

The infamous 'T-Rex' is the most powerful and ferocious of all Jurassic Park's dinosaurs - in fact, it's the classic blood-thirsty carnivore. Measuring about 25 feet tall by 40 feet long and equipped with huge powerful jaws and monstrous teeth, the beast can easily devour a man whole.

POWER POINTS

SOUND
Dolby sound and spine-tingling effects combine to provide an all-round sonic experiemce.

GRAPHICS
Lush jungle backgrounds and 3D like the SNES has never seen before.

GAMEPLAY
An all-action adventure. Guaranteed to keep you hooked until you make your escape.

``What a treat for Super Nintendo fans. It's got everything — multiple weapons, a huge play area and, best of all, lots of dinosaurs to get to grips with (before they get to grips with you). A complete and lasting adventure.''

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JURASSIC PARK

GAME BOY

POWER POINTS

SOUND
A jaunty soundtrack sets the scene and strong effects enhance the gameplay

GRAPHICS
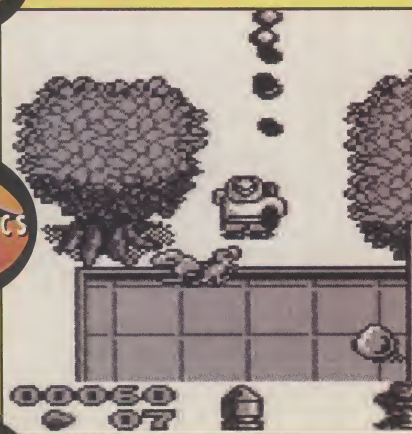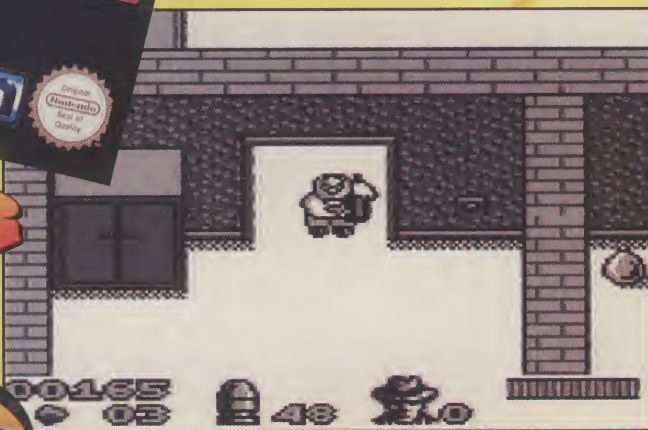Smooth eight-way scrolling, superb backgrounds and fabulous dinosaurs.

GAMEPLAY
An absorbing mix of action and exploration.

"You really will not believe what the Ocean boffins have squeezed into this cart — an enormous play area, gorgeous graphics and non-stop action. This really is a handheld game to get to grips with."

So you didn't think that Ocean would be able to squeeze *Jurassic Park* into your favourite handheld did you? Well think again, because it may have taken a 2Mbit cartridge to pull it off, but now there's no stopping Game Boy owners getting stuck right into the dino-bashing action

It's not all just fun and games either! This is one Game Boy cart which offers as much education as action, as there a plenty of dinosaur fact sheets which can be called up to help you sort out your Dilophosaurs from your Compys.

So what more could you ask for? Go out and grab it...

When Dr. Grant enters one of the compound's many buildings in search of dinosaur eggs and electronic gadgets, the roof disappears to reveal all of the action within.

GALLIMIMUS
An antelope-sized dinosaur, the Gallimimus travel in herds like buffalo. They are fast runners, but sometimes not fast enough to avoid the T-Rex, which enjoys picking off the slower ones from the back of the pack as they stampede through Jurassic Park.

JURASSIC PARK

Lock up *WordPerfect* and *Lotus 123*, your quiet unassuming business machine is about to become home to screaming dinosaurs and a nightmarish adventure – all thanks to the IBM-compatible version of *Jurassic Park*.

Like the Amiga game (see page 12) PC Jurassic Park features the entire island to explore (although all areas are not immediately accessible) and challenges the player to restore the park's security systems before escaping to the mainland.

The program works fine on every PC using a 386 processor or better, but for best results you really should check it out on a fast 486. And while we're talking technology, the program supports all of the major sound cards, but if you really want to hear effects that will make the hairs on your neck stand on end, then you'll need a Sound Blaster or an Advanced Gravis card.

Without doubt, the PC incarnation of Jurassic Park is the most realistic of all of those on offer – it's got an accurately mapped visitor's centre to explore, an enormous outdoor section and enhanced graphics and sound for heightened realism. A real gem!

The combination of realistic atmospheric sound and tense gameplay makes PC Jurassic Park among the most gripping gameplay experiences available. It would be nice to be able to take in the view, but those Raptors could be anywhere...
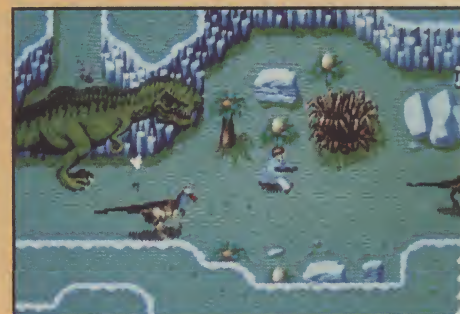
POWER POINTS

SOUND
Scene-setting music and ultra-realistic sound effects for a complete audio experience.

GRAPHICS
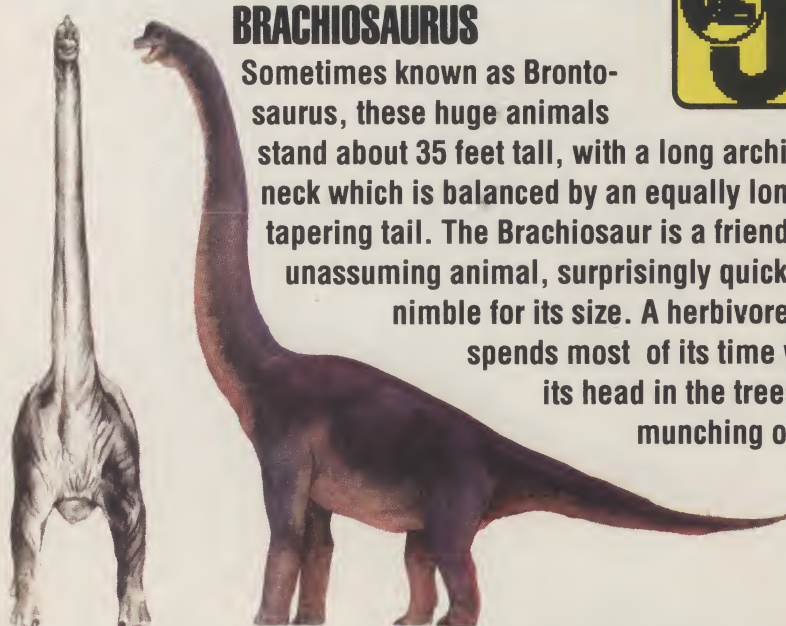A beautiful and fast-moving 256-colour extravaganza.

GAMEPLAY
A unique and compulsive blend of two distinct game styles.

"The overhead game is great, but wait until you get indoors - whew! The PC has never seen a 3D environment move this quickly, and with such lifelike colours into the bargain. A real step forward in PC gaming."

Well done, the powers back on! You make your way back here while we call for a rescue helicopter.

BRACHIOSAURUS

Sometimes known as Brontosaurus, these huge animals stand about 35 feet tall, with a long arching neck which is balanced by an equally long, tapering tail. The Brachiosaur is a friendly unassuming animal, surprisingly quick and nimble for its size. A herbivore, it spends most of its time with its head in the trees, munching on

Triceratops stampede! They may mean no harm, but who cares if you're trodden on?

W hile the 8-bit Nintendo Entertainment System has been around almost as long as the dinosaurs themselves, it still provides a real challenge to game developers – a challenge which has been taken up to great effect by the 'Painting By Numbers' team who worked on this version of *Jurassic Park* from their base in sunny San José.

Like many of the other incarnations, this is a multi-level, top-down, eight-way scroller, but unlike the others, the NES game concentrates more heavily on the original book – and even offers locations and scenes which didn't make it to the film (the T-rex river chase for example).

Between the main levels a breather (if that's what you want to call it) is provided from the engrossing arcade action by a series of 'intermission' games.

Using a similar perspective to the main adventure, these offer slightly different challenges (most are designed to test your reflexes as much as your brainpower), such as saving little Tim from the jaws of the T-rex.

And speaking of the T-rex, you Nessers have never seen a monster of this size on your screen before – Painting By Numbers have used a couple of clever design and programming tricks to make their Tyrannosaur almost as impressive as Steven Spielberg's.

When a NES game is this good, who needs 16 bits?

The giant T-rex is no pushover, but you have to square up to him if you're going to save the kids' lives. And don't waste time admiring the graphics either.

TRICERATOPS
Almost the size of an elephant, the Triceratops is built low to the ground. It has huge, stumpy legs and a massive head with three horns - the longest of which protrudes from the middle of its face. The Triceratops is a big, lumbering animal, grazing at ground level for grasses and plant life.

POWER POINTS

SOUND
The theme tune just has time to set the scene before the effects leave your ears a poppin'.

GRAPHICS
Big, bold and brash and colourful – you won't believe your eyes.

GAMEPLAY
A multi-level arcade collect and shoot 'em up. The sub-games offer lasting value.

"An enormous play area to explore, multiple dinosaurs to kill (or, if they're really big, avoid), weapons to collect and lives to be saved – this is no walk in the park. And check out the size of that T-rex. It's unbelievable."

New character says 'nutz' to game stars

Is Ocean about to unveil a new star who's so big that he'll make Mario look like a plumber? We sent ace reporter Jack Jeffries to a top secret press conference check it all out...

It was with a real sense of excitement that I approached London's Acorn Hotel, knowing that Ocean had something big up its sleeves. But I never realised that it was going to be this big... in fact, it was six feet tall!

That's right, seated next to Ocean chairman David Ward was a six foot squirrel with the bushiest tail any of the assembled reporters had ever seen. Not only that, he was also wearing the confident smile of a game character who was about to sign the deal of a lifetime.

After the pair had signed various pieces of paper and the camera flashes had stopped popping, a microphone was thrust under Mr Nutz's nose and the new star began to speak for the first time.

Nonchalantly chewing on a hazlenut, the over-sized woodland creature stated that he would not be over-awed by the signing-on fee (reportedly worth as much as two nut clusters and a chocolate brazil) or by the fact that the contract was expected to make him the highest paid character in the business.

"I've been biding my time, watching the success of Mario, Sonic and Bubsy the Bobble Hat or whatever he's called," said the bushy-tailed star. "We all trained together at the International School for Cutie Characters. I knew those guys when they were rough sketches, and none of them are fit to share a platform with me. Okay, so some of them managed tapping their toes when they were impatient – and this is supposed to give them a personality? Yeah, right. I'm going to show you what a real character is all about."

Ward, a little ill at ease with his new signing's aggressive stance, tried to defuse the situation with a few gentle words. "What Mr Nutz means," he began, "is that you might think that you've seen all there is to see in character games, but he's going to make you think again. This isn't actually a character game – it's a great game that happens to have a tremendous character in it. Mr Nutz doesn't fit into some tired cliché about being a squirrel with an attitude – he's more of an attitude with a tail."

The press conference then began to take an altogether different direction, when a reporter at the back of the room (with what looked decidedly like blue spikes sticking out from under his pork pie hat), asked if there was any truth in the allegations that Mr Nutz had in fact been expelled from the International School for Cutie Characters? The reporter went on to suggest that far from being a cutie game star, Mr Nutz was actually a complete mess with severe personality disorders.

Both Ward and Mr Nutz immediately denied the allegations, but the press conference soon broke down into a complete shambles as reporters rushed to the front of the room in an attempt to find the facts.

So, is Mr Nutz the future of video gaming, as David Ward put it "an attitude with a tail"? Or is he in fact a complete mess without the necessary cutie qualifications to take on a game of this magnitude?

You'll have to wait until November to find out for sure, because that's when the stroppy squirrel makes his gaming debut on the Amiga 1200 and Super Nintendo. Keep 'em peeled.

Reach for the skies

"**T**FX is esentially a hybrid program," explains Martin Kenwright, the managing director of Digital Image Design (DID) and driving force behind this latest Ocean/DID collaboration. "We wanted to create a game that was completely realistic at one end of the scale, and yet very 'arcadey' at the other."

The result is a program that's almost six games in one – combining elements of *Strike Commander*, *F-29*, *Falcon 3.0* and other recent hit sims, but still retaining DID's individual stamp.

Warrington-based DID is no stranger to the flight sim scene, having developed its first attempt at the genre, F-29, over four years ago. Throughout the years, the team has developed its 3D technology, through the creation of such games as *RoboCop 3* and *Epic* (the sequel to which, *Inferno*, is also curently in development, simultaneous to TFX) to the extent that they now believe that they are working right at the cutting edge of software technology.

Indeed, many of the game's features, including the impressive 'Gouraud shading', have rarely been seen before – and DID also plans to introduce some brand new elements of its own.

Like most current flight simulators, TFX allows the budding pilot to try his or her hand at the controls of many different machines. Unlike most others though, TFX's aircraft are so new that most test pilots haven't even seen them yet!

Obviously the air forces concerned in the development of this state of the art hardware haven't just handed over the

Over two years in the making, Digital Image Design's TFX (Tactical Fighter Experiment) looks like bringing air combat simulation to new heights.

technical specifications, but DID has made use of a number of cunning ploys (including attending a lecture by an F-22 test pilot) to ensure that its program's flight models are as accurate as possible.

The simulation's scenarios are set in the very near future, with the player taking his place in a small (but beautifully formed) United Nations Rapid Response Force. The ensuing combat can be played at any one of three levels of realism, from arcade shoot 'em up to fully-blown, bells and whistles simulator.

The chaps at DID are understandably proud of its latest creation, and who can blame them? They've already had their chance to 'fly' some of the most exciting military hardware currently available. Amiga and PC owners will get their chance in October when the program will be available to owners of A1200 and 386 machines (or better). CD-ROM versions will follow soon after.

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Dennis
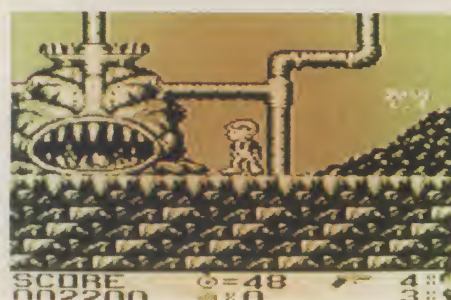
sion) looks like being one of the big hits of the year.

And who's snapped up the rights to produce the video game based on this major movie? That's right, movie tie-in specialist Ocean - and work is almost complete in bringing this game to life.

Although Dennis is a dab hand at avoiding trouble, in this game its looks as though he's bitten off even more than he can chew. The evil villain Switchblade Sam has kidnapped his friends and run off with Mr Wilson's treasured coin collection – and guess who's being blamed?

Dennis has no choice but to head off into a multi-level world full of traps and dangers, where (with your help) he can rescue his friends and prove to Mr Wilson that, for once, he's innocent of the charges being levelled at him.

Along the way in this thrill-packed adventure, Dennis must avoid fiery boilers, dodge Mr Wilson's flying gramophone records and out-manoeuvre an army of ants and bulldogs.

Sounds like your kind of adventure? Well you can join in before Christmas, when Dennis will be released for all Amiga and Nintendo machines.

Everyone knows Dennis the Menace - he's the spiky-haired terroriser of softies and master of the most menacing dog in the world, Gnasher. Or, at least, that's who he is on this side of the Atlantic.

In America, Dennis is a far cuter little devil – a blond, dungaree-wearing rascal who falls into and out of all sorts of scrapes and spends the best part of his time causing havoc in the life of his neighbour, Mr Wilson.

America's favourite Dennis the Menace was created in 1950 by cartoonist Hank Ketcham and ever since then he's been causing mayhem, in newspaper strips, comics and his own TV series.

Now, at last, he's about to receive the ultimate Hollywood accolade, as the tiny terror has had a movie made of his adventures. Starring pint-sized Mason Gamble and directed by *Home Alone* man John Hughes, *Dennis* (as the film is called on this side of the Atlantic, to avoid confu-

Ranma

So you think that you have problems? How do you think your life would be if every time you came into contact with cold water you changed sex?

That's exactly the bizarre transformation which besets Ranma, the hero of the latest cult hit Japanese martial arts comic, which Ocean is to bring to life later this year.

This isn't Ranma's only problem though – his dad actually changes into a Panda, and the school bully is rather fond of his female alter ego.

Despite the bizarre background, the Ranma stories are actually action-packed martial arts extravagnzas, which Super Nintendo owners will be able to follow from November when the game is released for their machine.

There's more than one way to skin the opposition – if you can't beat them for pace (above), you can always try just beating them!

All-action, gender-bending, bone-crushing action — courtesy of Rumiko Takahashi's *Ranma*.

Road Rash

Road racing has always been a popular subject among video game developers, but it wasn't until some bright spark at Electronic Arts came up with the wheeze of adding a little gratuitous violence to the usual high-speed fare that the idea really took off.

Road Rash has already been a huge hit on the Sega Mega Drive, and now, thanks to a tie-in between Ocean and Electronic Arts, it's about to be a hit all over again on the Game Boy.

Game Boy Road Rash, which is due to be released in late October, promises all of the exhilarating motorcycle racing and no holds-barred beat 'em up action which Mega Drive owners have been enjoying for months. Are *you* ready?

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Ocean Software is celebrating its 10th anniversary this Christmas, and to mark this special occasion, we've got together with the generous gaming giant to bring you the competition of a lifetime.

Yep! As the headline suggests, you could be the lucky winner of every single Ocean game released for your machine throughout the whole of next year!

We don't have to tell you what an amazing prize this is, but we do have to tell you what you have to do to get your hands on it, so here goes...

All you have to do is answer the following simple question, and get your entry into us before the closing date. All correct entries will then be put into the Ocean tombola, and one lucky winner's name will be drawn.

So what are you waiting for? The question? Oh yes, here it is...

Which of the following films has *not* been adapted to a smash Ocean game?

1. Hook
2. Driving Miss Daisy
3. Lethal Weapon

Got that? Okay then, we've done our bit and the rest is now up to you.

To be in with a chance of walking away with this fabulous prize, simply write your answer on a postcard (or the back of a sealed envelope), along with your name, address, daytime telephone number (where possible) and, very importantly, your choice of hardware.

That done, send the lot to 'Every Game For a Year', Ocean Power, Tower House, Towcester Road, London E3 3ND. Entries should arrive no later than Friday November 12th.

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WIN!
Every Ocean game* for a whole year!